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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD
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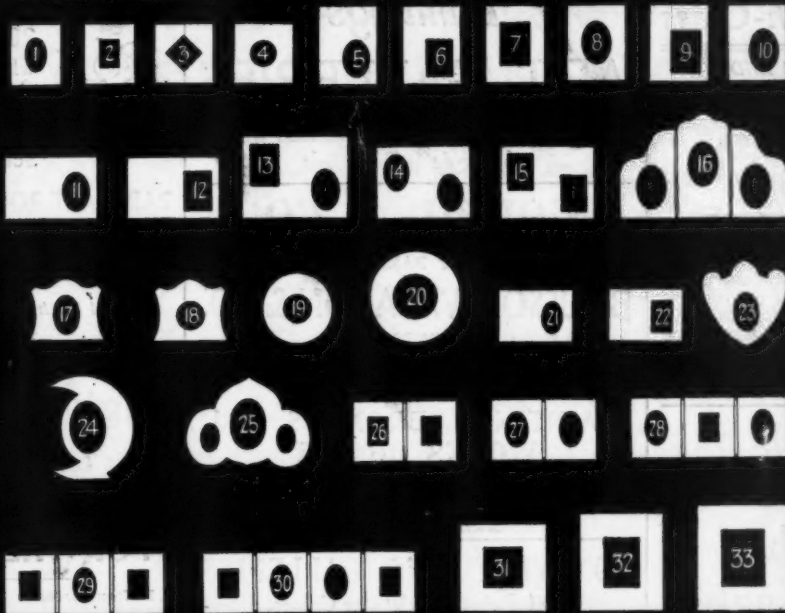
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"THE NOONTIME MEAL." BY RAFFAELLI

[Copyright 1901, John W. Van Oost, New York and London]

MY NOTE BOOK



R. JAMES W. ALEXANDER, the well-known portrait painter, gave a most interesting lecture before the National Arts Club, in which he severely censured the tariff on works of art coming to this country from abroad.

"America," he said, "would provide the most extensive buyers of works of art in the world if it were not for the tariff, and in a few years artists would be forced to come here from all over Europe to keep in touch with what was being done. This ridiculous tariff, however, keeps the great collections and masterpieces from coming here.

"I am a painter, and therefore not a business man. so I do not know how to go about it, but something should be done to remedy this bar to our development.

"At the Paris Exposition one of the most noteworthy exhibits was the collection of eighteenth century portraits, to which it was almost impossible to obtain admission because of the crowds. That collection is owned by an American, yet it is now in London.

"I know of two other collections of nearly equal merit, likewise owned by Americans and kept abroad because of the tariff. The lowest figure I have heard placed on the first is \$600,000. The tariff would be sixty per cent. of this. If the tariff were removed all three of these would, I believe, be shipped to America within a week.

"Good pictures naturally find their way into the museums, where they are available for the study of artists and art students. Such opportunities are what this country lacks, and for that reason our young men and women must continue to go abroad. Opportunity to inspect and study the best pictures is a necessity, and if it were not for this tariff we might have them here."

Mr. Alexander spoke of the relations between American artists at home and abroad; a subject which recalled the discussion over space at the Paris Exposition in which he took a prominent part. "It is a fact which I have never been able to explain," he said, "and one which causes much embarrassment abroad, that the price of a picture painted here is scarcely more than one-fifth of what it brings when painted abroad by the same man. Salon numbers attached to a picture also enhance its value here.

"The one thing for which American artists strive in Paris is the title of Chevalier of the Legion of Honor. In seeking it some of them forsake paint for politics. In this country the title is always printed in large type in catalogues, and thoughtless buyers do not stop to think that men who have remained here and worked might have earned it much more quickly had they gone to Paris." As an illustration of what this fashion in catalogues sometimes leads to, Mr. Alexander told a story of an artist whose titles and awards filled a page, and at the end came the entry of a small canvas entitled "Helping Grandma."

He told many interesting anecdotes, amongst them one of Whistler.

"Most of you know," he said, "that Whistler could never see anything admirable in Turner's work. One day I heard a lady say to him eagerly, 'Oh! Mr. Whistler, I have a Turner which I am sure is genuine, but a friend of mine insists it is an imitation. Please come and decide for me.'

"Dear lady," Whistler replied, 'the distinction is too subtle.'"

A CENTURY ago who cared for Jan ver Meer, of Delft, now admitted to be the peer of De Hoogh, Nicolas Maes and Gabriel Metzu? Descamps in his *Lives of Flemish Painters* does not mention him. Indeed, he devotes but a single line to Isack van Ostade, who used to be thought of only as a painter in the manner of Adriaan, his famous brother. Bol and Flinck, to-day appreciated at their worth, not long ago were considered merely as followers of the school of Rembrandt. Of course it takes some noted dealer, who has the full confidence of the great amateurs, or some amateur of European reputation, to lift one of these excellent but obscure old masters into his rightful niche in the Temple of Fame. And these occurrences are rare indeed. Let us be grateful, then, that we can buy—as we often can—capital works by unknown or obscure old masters at prices much below what we would have to pay for modern paintings much inferior to them. Because we are so fortunate, however, let us not lose our heads—as many of us do—and insist that our geese are swans. It has often been said in these columns, but it can hardly be repeated too often, that beautiful old pictures *in good condition*, authenticated as the work of famous artists, are as little likely to be offered below their market value as are flawless rubies or diamonds. If any person convinces you to the contrary, he deceives you.

* * *

THE Salon to a student fresh from America is a revelation. It places his mind at once "en rapport" with contemporary spirits. Art ceases to him to be an illumination or a vocation or an acquirement; it reveals itself the exponent of present life. In the Louvre he finds a detailed history of past thought, in the Luxembourg a choice library of later modern feeling; in the Salon he finds the whole, the noble and the ignoble, from which to make his own selection. The mental discipline of the effort is tremendous. At first all he can do is to fill his mind with facts, flanked by staring interrogation marks, which are bowled down in slow succession by the knowledge he gains from his Continental neighbors. Every new experience contributes to his understanding of the Salon—that is, of living art, the teachings of history and customs, the unfolding of a new language and its literature, and contact with people of another mind.

* * *

THE large price paid by Mr. Yerkes (\$78,750) for "Rockets and Blue Lights," by Turner, has excited quite a little comment among dealers and artists, general opinion being that the price paid was too high, as the picture is not classed among the important Turners. The famous "Antwerp" sold about 10 years ago for only \$34,000. It was exhibited in the Royal Academy in 1843, and priced at £200 without finding a buyer. It remained unsold until 1844, when it was sold to the late Mr. E. Bicknell for £315. It was sold at Christie's in 1863 for £2,635, 10s. to Agnew, who immediately resold it for £3,000 to the late Mr. James Graham. At the Price sale, "Helvoetsluys, City of Utrecht," was knocked down to Agnew for £6,720—little less than the "Antwerp" brought. "The Wreckers," which came to New York from the Pender sale, brought \$40,000.

* * *

THE recent death of James M. Hart removes from the art world one of its veteran painters. He was born in Kilmarnock, Scotland, in 1828, and came to this country when he was six years of age. His art education was acquired in Düsseldorf, Munich and Leipsic. He was an excellent artist, and a man with a

The Art Amateur

most kindly disposition, always ready to lend a helping hand to the beginners. Readers of THE ART AMATEUR will recall a number of landscape and animal studies which we have published from time to time. He was for many years vice-president of the National Academy of Design, a position which he filled with great distinction. He was the recipient of several medals. He leaves behind him two talented daughters, who have already made quite a name for themselves in the world of art.

* * *

ROBERT W. REID has finished his decorative mural painting for the Senate staircase hall of the Massachusetts State House at Boston, which leads from the old structure of the "bull-finch front" to the new addition. The panel is ten feet high by eighteen long, and is entitled "James Otis making his famous argument against the Writs of Assistance in the old Town House in Boston, in February, 1761." This is one of five important decorations for the State House, the others, to go in the new memorial room, being still unfinished. They are H. O. Walker's "Landing of the Pilgrims" and "John Eliot Preaching to the Indians," and Edward Simmons' "The Battle of Concord" and "Return of the Battle Flags to the State House."

* * *

THE latest example of the veteran Dutch painter, Josef Israels, is now on exhibition at the Knoedler galleries. This is a splendidly painted portrait in oil of the eminent Dutch pianist, Mr. Edward Zeldenzust, who is visiting America for the first time. The portrait is an excellent example of the artist's work, the figure standing out from a simple dark background. In addition to the above, there are a number of remarkably fine water colors by Israels, Mauve, Kever, Inaris, Newburys, and Weissenbruch. This rare opportunity should be taken advantage of by all interested in that school of painting.

* * *

THE Paris Chronique des Arts announces that M. Baumgart, the director of the Sèvres manufactory, has decided to reproduce every year, in china and in terra cotta, a number of the most successful works by modern sculptors. Thus he begins this year by offering to the public copies of Bartholdi's "Lion of Belfort," of Marqueste's "Cupidon and Galathée," and Rivière's "Salammbô" and "Le Reveil." The object of this innovation, according to M. Baumgart, is not merely to make money, but to give the public something better than the plaster reproductions with which Paris has of late been flooded.

* * *

A GOOD story is told of a local millionaire who, having had a new house built, negotiated with an artist for some pictures for his dining-room. After some weeks the artist, not having received any call for the pictures, or, what was of more consequence to him, any check for them, called on his patron to push the business to a conclusion. "Well, you see, my dear fellow," said Croesus, "I'm afraid we can't take them, after all. The paper in that room is so handsome that it would really be a pity to cover it."

* * *

THIRTY-FOUR paintings of cats and dogs are to be seen at the Avery galleries next month. They are from the brush of J. N. Dolph, and as usual charm one completely with their vitality and roguish fun.

* * *

MR. EDWIN A. ABBEY is on his way to this country with two more of his mural paintings of the Holy Group series for the Boston Public Library.

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The trophy, which is now on exhibition at Tiffany & Co.'s Union Square, New York, establishment, consists of a superb punch bowl, stand, a set of drinking cups, and a punch ladle. The dimensions give an idea of their massiveness and extraordinary size for work of this character. The bowl and stand measure 25 inches in height, the bowl has a capacity of 70 pints—almost 9 gallons—and the entire set contains 1,360 ounces of sterling silver—something over 113 pounds.

Mr. Lawson suggested the design, and gave Tiffany & Co. carte blanche orders to make the most beautiful trophy that their artists, modelers and silversmiths could produce.

The trophy in its entirety is an historical record in enduring form of the past half century of international yacht races. The bowl suggests the sea, from which emerges the figure of a Triton on one side, and a mermaid on the other. These figures have been gracefully employed to serve as handles to the bowl. The Triton is looking out upon the ocean, his hand resting on the tiller, while the beautiful mermaid faces him with outstretched hands holding a laurel wreath to crown the winning yacht.

Between these two figures on the front of the bowl, there is a space for a picture of the winning yacht, date, etc. On the back of the bowl is an etched representation of the yacht "America," and below, forming a base to the body of the bowl, are a succession of dolphins, between which, circling around the bowl, are the cups. Each of the cups represents a chapter in yacht racing, and bears an etching of one of the winning yachts, with name and date of race as follows: America 1851, Magic 1870, Sappho 1871, Madeleine 1876, Mischief 1881, Puritan 1885, Mayflower 1886, Volunteer 1887, Vigilant 1893, Defender 1895, Columbia 1899.

The inscription on the trophy has been cleverly worked around the stand in raised letters as follows:

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The ladle is designed to conform to the bowl, having for a handle a mermaid mounting the crest of a wave. This is all enclosed in a fine oak case.

MESSRS. Dowdeswell & Dowdeswell are now settled at their new and handsome galleries, 275 Fifth avenue, where they have on view a highly interesting exhibition of some fine paintings by deceased masters.

A NUMBER of paintings by Gustav Loiseau will be on exhibition at the galleries of Messrs. Durand-Ruel from November 23d to December 7th. Unfortunately THE ART AMATEUR was already on the press before the exhibition opened, which unfortunately prevents our giving the attention which the works of this artist so rightly deserved.

The Art Amateur

PASTEL PAINTING

IN his earliest essays in crayon, the student generally relies too much upon the finger, and works down his tints to tameness and insipidity; whereas, with some observation and a little experience, the power of the finger is such as, with a few touches, to blend and harmonize the tints into a fresh and life-like imitation of the model. But this supposes the exercise of care and judgment.

In coloring, the principal difficulty is, of course, the rubbing in of the proper tints in the proper places, with the power of representing, by blending or superposition, any tint that may not be found in the crayons. These complex tints are of continual occurrence in every set of features that may come under our notice.

Having laid in the tints according to the natural complexion, and in their strictly relative gradations, it will be necessary, before touching the work with the finger, to be certain that all are laid in the proper places, and all as nearly as possible respectively disposed in their proper degrees. If this be the case—and a little experience will enable the learner to judge of it—there remains but little work for the finger to perform; and the less the colors are worked upon, the more fresh and transparent they will remain. But if tints of remote degrees be placed in juxtaposition, the tint resulting from these is not only at once false, but the labor of the learner becomes increased five-fold, if it be not at once necessary to remove the whole of the color.

The skilful pastel artist does not abuse the power which the use of the finger gives; he knows exactly the utmost force of the crayon, and does not, accordingly, destroy its best quality. In works of art, it is more difficult to learn where to stop than how to begin. If the tints be properly selected, the office of the finger is only to reconcile the colors, and give breadth to the whole by removing any distinctions of tone that may appear.

The errors into which a learner may fall arise from the constant and indiscriminate use of the finger. The results of this are as already stated—the enfeebling of the drawing, the loss of outline, and the reduction of the tints to flatness and opacity. The student is also liable to dwell upon detail, and to neglect the breadths—a practise that produces defects the more embarrassing, as they cannot easily be remedied.

The shade of flesh tints is warm or cold according to the warmth or coldness of the breadths of the light. If the lights be of a healthy hue, the shades may be warm, inclining to brown, mixed with various colors, broken with light red, carmine, yellow, and blue or gray. Some artists represent nature as violet or green in shade, but this is untrue and must be guarded against. It is advisable generally to follow the Italian feeling, of leaving the dark passages warm. When the complexion is strong in color, the effect of this is most agreeable, if worked without hardness, opacity, or blackness. The deepest shades even should be relieved by a certain transparency, obtainable by half-tints. Without such relief, they will always be expressionless and heavy.

In feminine portraits or studies, the work must be brought up to the utmost brilliancy of color by the brightest and freshest hues, composed of White, Naples Yellow, Vermilion, and Madder, mellowed with yellows, or slightly empurpled with Lake or Carmine, according to the prevalent tint of the subject. In the masculine subjects the colors will be stronger and the half-tints more positive. Great care must be observed, lest the high and delicate passages be soiled or stained. They must only be approached by and blended with other shades at their extremities; and these shades are, in most cases, half-tints.

Some pastel artists adopt the practise of mixing their tints upon the paper itself; but if the uncertainty of this method were the only objection to it, that were sufficient to condemn it. This is done, especially in life-sized heads, by breaking and mixing the crayons, perhaps on the cheek, and then harmonizing the tints so produced by rubbing and softening; but it is an unnecessarily laborious process, likely to produce a spottiness very difficult to correct.

Those half-tints, or warm or cold grays, which are employed as intermediates to meet and reconcile tones of remoter degrees, must be qualified with the colors with which they are associated, otherwise they will not harmonize. But as this will at once be felt by the merest tyro, and the remedy suggests itself, no special instruction on this point is necessary. It will be obvious that, if the intermediate tint be too cold, it must be treated with the reds or yellows; if too warm, reduced by gray or blue. The lights and shades should be carefully graduated, till harmony prevails throughout the work. The student must not expect to realize this at once—it can only be accomplished by experience.

The draperies, dress, and accessories must be treated with greater freedom and decision than can be used in the features; and this larger manner will, in contrast with the delicate drawing of the features, serve to give value to the latter.

For backgrounds there is no arbitrary rule; a head may be relieved by a light background or by a dark background, and with good effect by either, although with the latter it would be much more forcible than with the former. But a dark background is not always suitable, especially for feminine portraiture. Backgrounds are not to be rubbed in mechanically, with the persuasion that any dark will relieve any light, or that any middle tint that may be cut by shade will suffice. It will be understood, as a general rule, that the background immediately round the head should be lower in tone than the half-tints of the face, and lighter than the shades, to give air and space—to disengage the head.

A perfectly flat and unbroken tint may be employed for the relief of a portrait with the best effect; but, in general practise, this is to be avoided by the student, for whom the safest method will be to relieve his heads by a background so broken up as to throw off, with various degrees of force, the parts opposed to it. We speak only of portions placed in opposition, because in dark backgrounds, very often, the tone is reduced even to the depth of the hair.

It frequently occurs that in passing repeatedly over certain parts of the work, the paper becomes glazed, or greasy, under the frequent application of the pastel, and thus refuses to receive the color. In this case, in order to restore a practicable surface, it will be necessary to rub it gently with pumice pounce, very fine glass-paper, or, what is still better, with cuttlefish.

This glazing of the surface is generally attended by another inconvenience, arising from the too vigorous application of the finger or the pastel—that is, the distension and loosening of the fibre of the paper, for which, if there were no remedy, it would be necessary to abandon the drawing. The distension of the paper may be reduced and its firmness restored by wetting it behind with water in which a little alum has been dissolved.

It will be seen that very much will depend upon the intelligence of the student, who may at once catch the spirit of these observations, or may achieve success by perseverance. There are many things difficult of explanation, but very easy of exemplification in practise. It is, therefore, to practise and the experience that results from it that the student must have recourse for the acquisition of a knowledge of many details which application will readily teach.



FOUR DRAWINGS BY BERTHON

The Art Amateur

A LESSON ON PAINTING SNOW

SNOW, to a certain extent, like water, depends greatly for its pictorial interest upon the surrounding conditions of the landscape; and in the possibilities thus presented lies the opportunity of the artist. In ordinary landscape subjects we have all the advantages of color, in grass, rocks, and earth, to help us; but here the charm must be evolved, let us say, from one apparently unbroken sheet of monotonous white; and yet there is nothing that can be made more attractive and more picturesque when intelligently treated than just such a field of snow. The variations in the local color, it will be observed, depend, in the first place, principally upon the tone of the sky overhead, which naturally affects every object beneath; and this placid expanse of snow, spread smoothly like a polished sheet of virgin ivory, responds to each mood of the controlling influence above, sparkling like diamonds with the sunshine, or turning to dull grays and sombre purple when the zenith is overcast with clouds.

Should the artist conclude (for example) not to make visible any portion of the sky in his composition, hiding perhaps his horizon behind trees or hills, the color and tonal quality of the snow should presumably be sufficient to indicate to a degree the aspect of this unseen but dominating element. A striking example of such effect is furnished by the wonderful chameleon-like hues sometimes to be observed at sunset when our virgin-like snow, no longer the white unbroken plane which reflected the noon-day sky, is transformed by the gorgeous colors thrown upon it, and appears stained with tints of crimson, orange, and purple, enveloped and softened by the deepening grays of approaching night. In order to present the effect of distance in a flat field of snow where there are no trees, fences, or other objects by which to indicate a linear perspective, we must depend principally upon the aerial perspective as expressed by the color plans of the foreground, middle distance, and background. The conventional manner of doing this, it is well known, is to make the foreground very bright in color; the middle distance less so; and the background toward the horizon comparatively gray and indistinct. Of course these conditions of the landscape plane, though frequent, are by no means invariable, but in such matters it is perhaps better to begin with some formulated rule, even though we may end by preferring the exceptions. Among the many interesting details which present themselves in connection with the painting of snow is the study of the shadows cast upon its surface, and which often constitute an important feature of the composition both in form and color. By the color of the shadows is indicated the quality of the light; by their texture may be suggested the condition of the atmosphere; and by the form they assume the relative position of the sun is located; so that one shall be able to say, by merely looking at the pictured shadows in the snow, "This was painted at morning, noon, or night," as the case may be.

The manner in which the snow clings to the different trees alone presents a significant variety. Above all, the evergreens are most interesting, as they retain the snow longer than others, giving us a delightful opportunity for studying details. The old Norway pines exclusively hold fast in their upper branches a store of snowballs for the brownies, while the sturdy lower limbs are all strongly defined by clinging lines of ivory white, which turn into burnished silver where the high lights strike them. The lace-like foliage of the cedar carries its burden daintily, throwing off the heavier white masses, retaining just enough to emphasize the delicacy of its

broadly intricate forms, leaving them suggestively defined and simplified.

Naturally a snow-storm in the beginning of winter and one at the end of the season are more or less alike in their general aspect, but there are some distinctive features by which a difference may be established, and these it is well to observe: the young maple trees in themselves will show this; their slender tips are already thickly studded with little red-brown knobs which refuse to harbor this remnant of winter, and proclaim the triumph of coming spring-tide. In the irregular patches clinging to the stronger lower branches alone are seen any hints of the late snow-fall. Of course, these effects are more or less influenced by the situation of these trees and their exposure. In painting such a scene the most important thing is to establish at once the relation of the sky tone to the highest light on the snow, and one will be surprised to see how dark the most brilliant white surface will be, compared to the ordinary sky. Naturally, if a dark mass arises upon the horizon, the snow in the foreground will appear in value by contrast. The evergreens are not nearly so dark in color as the student imagines. On looking closely at the general effect, one finds an all-pervading gray, which unites these dull greens with the grayish white almost imperceptibly in parts; and we need the high lights on the snow-topped branches, combined with warm, deep accents in the foliage, to bring out the strong contrasts we look for; and for these we must depend principally here upon degrees of local color, not having the aid of definite forms of light and shade.

In painting these evergreens it is not necessary to use a dull blue in making the greens; this robs the color of all vitality; it is better to mix the tones in the palette warmer in quality than they appear in nature, and to subdue and gray them in painting by the judicious use of black.

Antwerp Blue, Yellow Ochre, Burnt Sienna, a little Cadmium, Raw Umber, and Ivory Black will give the local tones, while in the richer shadows Madder Lake may be added. Very little white is needed here, and this should never be used without a little Yellow Ochre in connection with it. You will find a dull greenish tint pervading the bark of the tree, and this adds greatly to the harmonious effect of coloring throughout. There are some young painters who neglect to observe this, and present in their studies rich, shiny brown trunks and branches, looking as if the brush had been dipped in molasses for a medium instead of oil. Permanent blue is useful here in connection with Raw Umber, Yellow Ochre, Light Red, and Ivory Black. Madder Lake will give the cooler tones better than Light Red, and in the deeper touches, where the branches join the tree trunks, a little Burnt Sienna is effective. A close study of the foliage (if we may so call it) reveals a symmetrical irregularity which is quite unsuspected by the casual observer; the stiff-looking "needles" or spines cross and interlace each other closely as they spring from the parent stems, expanding and spreading apart at the tips, thus giving the light, feathery appearance to the outlines of these trees so difficult to reproduce without some knowledge of their construction. While we must know this in order to give the proper direction to the brush in indicating the general forms, too much detail should be avoided. A little careful drawing with a fine brush in those parts nearest the eye, also in the branches most strongly relieved against the sky, will give an effect of "finish" to the whole, while the body of the tree is kept simply massed.

These beautiful trees are among our most valuable models, being always available at all seasons, and the practise gained in drawing alone is well worth the time one may spend upon them.



FOUR DRAWINGS BY BERTHON



HORSE AND MAN. PEN DRAWING BY KROMBACH



M. Krombach

HORSE AND FOAL. PEN DRAWING BY KROMBACH

The Art Amateur

ANIMAL PAINTING—SHEEP

A PROMINENT New York artist, whose paintings of animals have been so well known to connoisseurs for the last thirty years, and who is, perhaps, now at the height of his powers as an artist, is noted for his lifelong habits of close observation and study of animal nature. The results of this study are not only visible in his pictures, but give them their principal charm. There was on his easel, when a representative of The Art Amateur called at his studio, a large painting, nearly finished, of sheep in a farmyard, which naturally suggested a talk upon sheep painting. "But, first," said he, "let me, especially since the talk is to be for the benefit of amateurs and students, repeat a piece of advice essential to beginners in any work of art, and which I received when I was a boy from an artist now nearly forgotten, Benjamin Robert Haydon. Haydon was a man of vast conceptions, who, like a good many of us, lacked the power to put upon canvas anything to correspond in beauty to his visions. His life was an unhappy one, and ended unhappily by his own hand; but that does not detract from the value of his advice, which I have ever since followed. I was a boy in a store in Manchester, England, and, having always had a strong inclination to art, Haydon, who happened to take some notice of my efforts, asked one day to see my palette. I had so little time to give to my studies that I had not taken proper care of it, and it was rather dirty. 'My boy,' said he, 'a decent picture was never painted from a dirty palette; and let me tell you, further, the thing for you to do is to keep a lead-pencil in your fist, and use it.' That was a long time ago, but I have not heard anything since which I would as confidently offer to beginners for a sound and reliable general precept—'When you come to paint, keep your palette clean; and, meanwhile, keep a pencil in your fist, and draw.'

"Now, as to sheep. I suppose you want to know how a beginner should begin. No, he cannot expect to do much from the living animal just at first. Neither sheep nor any other animals can be made to stand still to be drawn. To get much good from the living model, you must have some knowledge of the animal already. How to acquire it? Well, what I get my pupils to do is to go to the slaughterhouse and procure a sheep's head and trotters, bring them home and hang them up against the wall of their room or studio, and, while they are fresh, make, first, a careful pencil drawing; then an equally careful painting of them. The head can be preserved, flesh and all, by stuffing it with salt, alum and nitre; but it shrinks considerably, especially about the nostrils; and, when dry, it is mainly good to paint wool from. Fresh heads are necessary for study of form. You can fix them up in all positions; so also the legs. And make study after study of them; you can never make too many. By the way, when buying your head, get a good piece of the skin and wool of the neck with it.

"As for the body of the animal, I do not recommend the study of carcasses, nor yet of the freshly shorn beast. There is a very good little anatomical work, by Waterhouse Hawkins, which it would be well to read carefully, 'The Artistic Anatomy of Cattle and Sheep,' published by Winsor & Newton. The illustrations give a good idea of the anatomy. With what he may learn from this little book, and after much drawing of heads and feet in all positions, the student may as well begin to sketch and paint from life. He will then need a place where he can keep a sheep, or a place where he can go and work from one regularly. As I have said, the animal cannot be depended on to keep still. It will seldom be possible to finish a good, careful drawing. But a number of

partial sketches will be made, sometimes showing more, sometimes less of the animal; occasionally the entire outline. These sketches will be of the greatest value, if the student has sufficient endurance to keep at it, morning, noon and night, until he gets a thorough comprehension of how a sheep is built and how it moves, and what it looks like in every position. Of course, it must be a labor of love; otherwise, enough trouble will not be taken to do justice to the subject.

"It is well also to buy a fleece, and to paint it as you would a still-life subject. To me the beauty of a sheep is in its fleece, especially with the sunlight falling upon it. It is not that it is soft, but that it is so beautifully soft. I should hardly be more likely to paint a picture of a shorn sheep than one of a plucked pullet.

"This picture of Schenk's is capital in every respect. The sheep is well drawn, the wool well rendered, the action and expression natural. The coloring, the dull sky, white snow, the black ravens and the warm colors of the group in the centre should, I think, be very effective. But why choose that subject? Now, I like a little sentiment. I believe in painting what I would call the spiritual side of animal nature, as well as the physical. But imagine the lamb not dead, but overcome with fatigue, and the shepherd coming to the rescue in the distance—would not that make a more pleasing picture? And just as effective a composition? It is not a useless point to make; for, after all, we paint for the public, and the public, properly enough, likes pleasant subjects. An artist, if he is ever to live by his art, must consider this. And, for my part, I believe that this pressure which the public puts upon us is good for most of us. I know but two artists of a considerable number who are rich enough to paint what they please, and who yet paint good pictures.

"Since I am upon the subject, I will show you by an example what I mean. In this cattle picture, you see a group of cows coming home in the evening, with udders distended. When it is finished there will be here, to the right, another group of calves rushing forward from the barn to meet them. That will not only add to the animation of the picture, and its color, and strengthen the composition, but will give it at the same time the touch of sentiment that the public appreciates and requires."

The artist's palette was lying ready set upon a stool near the canvas. He was asked if he would give for publication the list of colors he commonly makes use of for painting sheep. "With pleasure," he answered; "but I must warn you that I use the same palette for everything. Beginning at the left, there is Cobalt Blue, Ivory Black, Vandyck Brown, Burnt Umber, Caledonian Brown, Burnt Sienna, Indian Red, Light Red, Vermilion, Lemon Yellow, three shades of Cadmium, Yellow Ochre, Emerald Green (not Emerald Green), Flake White. I sometimes use a little Madder Lake in glazing. These colors are placed on the edge of the palette. Within this row are a few mixed tints, whatever I may happen to want most in the picture. The greater part of the palette is kept clean for other tints, to be composed as they are needed.

"It is impossible to tell anybody how to color. I remember once being asked the question by a very clever musician, who, all the time he was talking to me, was rattling off, perhaps improvising, what seemed to me the most complicated melodies upon the piano. 'Now,' said I, 'if you will tell me how you play, I will tell you how I color. You do not know; neither do I. The only way to color is—to color.' But drawing can be acquired, and that is the fundamental thing. It occasionally happens that a person may become a very good draughtsman and never

The Art Amateur

learn to color; but commonly when such people come to color, they work, at least, acceptably.

"I like charcoal for rough sketching for its own sake, for its facility in noting down an effect, an idea. But in sketching out a composition on the canvas, I prefer white school chalk. It is even easier to handle if anything, rubs out as easily; and when I am satisfied with the main lines of the composition, I dust it off and go over them carefully, getting in all the drawing with a fine sable brush and Indian-ink. What may remain of the chalk in the pores of the canvas does not sully the colors, as charcoal will most assuredly be apt to do.

"I do all my experimenting with the chalk. The Indian-ink outline is only had recourse to when I am perfectly satisfied about the main lines of my composition. Everything that is to be in the picture—accessories, background material, foliage, rocks, barnyard stuff—is all carefully drawn in with the brush, and the forms thus defined are very seldom altered in the painting. At times a part of the composition may be painted over for the sake of securing uniformity in the color and handling of a background which might be difficult to paint up to the more important foreground objects. In that case (as with the group of calves in this picture which I have shown you) I trace the latter; and, my background finished, retrace upon it the same lines that I had painted out. But I seldom find this expedient necessary. Generally I paint in the figures first, as you see them in this little picture of sheep and lambs, painting solidly and bringing them forward, as you will observe, to what might seem a sufficient finish before doing anything to the background. This, however, is only the first painting. I see nature minutely, and I think best to paint as I see; therefore, when I get in my background I shall find probably as much more work to do to those two sheep as has been done. It is obvious enough that the lambs are unfinished. The picture is, in fact, waiting for the spring, when there will be lambs to work from; for I like to go to nature for the finish, at least, of every picture. You may study and study, yet you never know all; and it is just the accidental turn of a head, or some detail brought out by a ray of light falling in an unexpected manner—the accidents of nature, in short, which you would never think of—that make the picture unconditional, that is to say in some respects, out of the common.

"In all my sketches from nature, my aim is to get exact even if hard statements of facts, such as will be useful to me in painting from. It is comparatively easy to remember color and texture, but form, especially that of living creatures, is not so easy to keep in the memory. I therefore sketch for form; and, if pressed for time, will content myself with a good outline, and just an indication of the shadow, made by putting more pressure on my pencil. If the animal moves, I stop, and begin another sketch of a new position entirely.

"This is my practise, and it is the practise I would recommend to beginners. At first sketches made as strict statements of fact will seem hard; but facility comes with use; and after a man has acquired the facility of a master, he may paint as he chooses. If he likes impressionism, he may be an impressionist. For my part, I like to render as many of the truths of nature as possible, not as few as possible. But of this the amateur and the student may rest assured; if they begin with impressionism they will find themselves compelled, after a while, to go back to hard study.

"I remember that there is one other point that I wish to make; and I do not know better how to make it than by telling you a little anecdote. But you must suppress the name of the painter concerned,

as he is a good friend of mine, and a good painter, too, though touchy, like most of his nationality. I happened to be in his studio one day, and, looking around for something to praise, so as to put him in good humor, I noticed what I thought a very successful bit of shadow painting in a picture that he had nearly finished. 'That is a good shadow, —,' said I, 'that you have there.' He turned on me in a fury. 'Good,' said he, 'good? Mon, that shadow's perfec!' Now, my friend is an accomplished artist, and a little egotism may be forgiven him; but there are amateurs just like him—as to the egotism. I would strongly advise all young people, beginners in art, not to be easily persuaded that any part of their work is 'parfec.'

"In conclusion, I can only say that I wish you would lay the utmost stress upon that saying of old Haydon's—about the pencil, you know, and drawing."

THE Dutch flower painters, like Van Huysum, combined the delicacy of the illuminators with a breadth of effect and a science of composition entirely unknown to them. But they used water-colors very little and only for the simplest sort of sketching. We must come down to the period of Redouté, the end of the last century, for the beginning of modern flower painting in water-colors. Redouté was a Belgian by birth. He was professor of botanical drawing at the Jardin des Plantes, in Paris, and the teacher of Marie Antoinette, who was an accomplished amateur in this genre. He led his age, and hence his general manner can be studied in the design of any floral subject of tapestry or decorative painting of his time. His compositions were apt to be at once heavy and scattered, as is the case with most of the designs referred to. The separate flowers are seldom closely observed, and the painter is a little too obviously preoccupied about the cleverness of his touch and the brilliancy of his washes, faults which, however, become qualities in tapestry or in tapestry painting. His water-colors were mostly done upon vellum. His first step was to sketch his subject lightly with ivory black and cobalt, over which the other colors were laid.

LONG and short stitch, which is the suggestion and the element of solid embroidery, is in reality merely a row of parallel long and short stitches bordering an outline. These stitches should be taken from the outline in toward the centre of the design.

The simplest rule for their direction in working flowers is that they shall take the slant of the fine textural veins of the leaves and petals of the flowers themselves. We find in reducing this to a more conventional rule—one which is wider in its application because it extends to studies not from nature, that it becomes in nearly all cases (unless modified by a curve and line composition) as follows: On curves the correct slant is either to the centre of the circle which the curve produced would form, or in case of elliptical forms, to the axis of the ellipse at an acute angle.

The upper or outer edge of this embroidery should be a perfect line, firm and true; to make it so requires only practise.

In fine Japanese lacquers it is not unusual to employ from twenty to forty coats of the resin preparation, and at every application the surface is rubbed down five times with various kinds of substances, from a fine whetstone to a piece of polished horn. A cinder made from a tree which has been charred for the purpose is one of the kind of polishes used. The last coating, which is, of course, the best of all, is made by applying powdered or pulverized horn on the ends of the fingers.

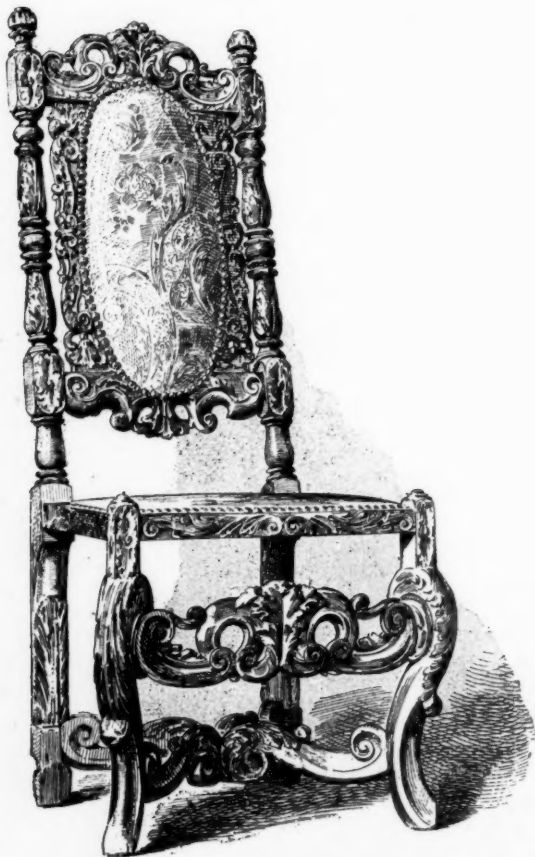
ARTISTIC HOME FURNISHINGS

THE SEASON'S NOVELTIES

By MRS. OLIVER BELL BUNCE



THE feature of the season's furnishing lies in its strong contrast. On one hand we have the Louis XV. and XVI. style, with all the delicacy of colorings and floral effects. On the other, the strictly severe style exemplified by the mission furniture and its leather accessories, together with its rich, dignified treatment in muffs, on coverings, draperies, and hangings; while the go-betweens are in any number of choice materials of silk and linen, cretonnes, crepes, and cotton prints, either for curtains, door hangings or upholstery, which serve as delightful appointments for those who are obliged to content themselves with less expensive fabrics, although pretty and new in character.



CARVED CHAIR. FRENCH WORK. FROM THE CLUNY MUSEUM, PARIS. FOR WORKING DRAWINGS SEE THE SUPPLEMENT FOR THIS MONTH

We are told the season's choice is green and red; that green in some of the darker shades now takes a place where formerly lighter hues were employed. In red, every tone of this color is utilized, and even combinations of the same are considered, provided they are happily combined, forming a good coloring for the dining-room, library and study.

For drawing-rooms whose furnishings are delicate in character, there are gorgeous devices in satins, silks, and plushes. Among novelties a French fabric, the troche, has without doubt no rival. It is a creamy silk in a fine cord, soft in texture, the designs purely floral. Many are ornamented in wreaths, stripes, and all over patterns of small delicate pink blossoms, whose leaves are in a tinge of pale green. These flower treatments are exceedingly decorative, and have the semblance of fine hand-made needlework, or what is known as silk embroidery, and are peculiarly suitable for rooms of this kind, not only for upholstery and draperies, but for single pieces where a special decoration has to be made.

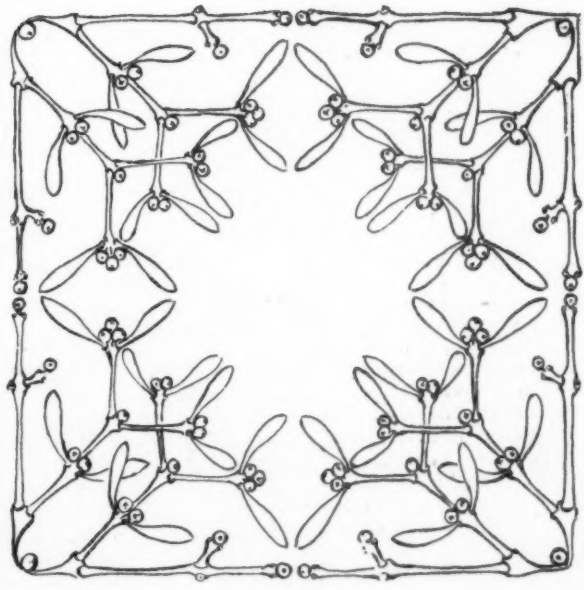
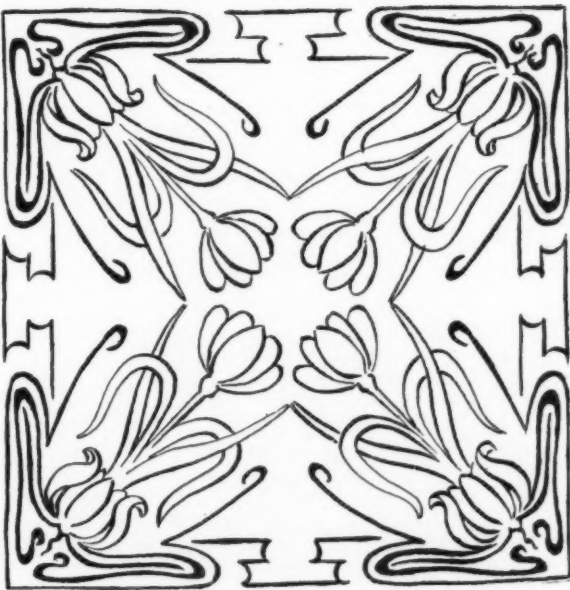
For reception and living rooms, where mahogany takes the lead, the silk crepe, that much-used fabric of years ago, is to the front again. The same old fashion color in red and vivid green, and that restful and attractive shade known as Maria Louisa blue. These colors are now generously used, and do duty for the modern chair and sofa, as they once did for the quaint rocker and settee, and are a lasting charm for draperies, coverings, and cushions. At no season has plushes and velours taken on such brilliancy of coloring as now. The market overflows with beautiful textures. Among them is the Renaissance in designs of dazzling yellows, the brightest tones of golden browns, and deep rich blues. These patterns for the most part are conventional, and so striking in effect that when hung they produce a shimmering effect. One specialty claims attention, a purple and green whose tints are so perfectly blended as to appear iridescent in tone. These fabrics are rather heavy in texture, are durable, and even time will not despoil or deprive them of their attractiveness. Another desirable feature, they make an excellent showing for all rooms, and really cost no more than the average price paid for any handsome drapery of which the market is so full.

As for plushes, although the colors never vary, the darker tones seem richer, and more popular than ever before. Many of these materials have a plain surface, while others are decorated by a conventional figure of a disk or star embedded as it were in the goods. This new device gives a brilliancy which is always acceptable, as the darker furnishings sometimes are sombre and dull.

As library appointments they make substantial hangings, coverings for easy chairs, and are good backgrounds for couch covers when silken pillows are the decorative scheme.

When a window seat is in question a sage and dark green may be combined, the treatment lit up by a band of gold braid or cord, either as a trimming for the heavy ruffle, or a decoration for the sides of the pillows. Or this same texture fills a need for a cushion or deep seat in a tea corner.

In furnishing boudoirs, small parlors, music or receptions rooms, where white and gilt takes a lead, there are mixtures in silks of every conceivable shade and pattern, from the narrow stripe decorated with rose buds, to a splendid empire material of bright blue, the design a raised figure of pure white. This silk is mainly used as a furniture covering, while with it comes a thin plain velour in the same delicate shade, as a drapery for doors and windows. This same material can be obtained in pink, also in yellow. At a lower price there are others equally beautiful, which boast of flower and leaf effects ornamenting the entire surface of the silk—a mass of full-blown blossoms with spindle-like leaves, the tone of the silk and the tint of the design being in all one color.



EMBROIDERED DOILIES. DESIGNED BY A. NUGENT

The Art Amateur

Some two years ago the mission furniture made its appearance, and while it created attention the demand was not so great as first supposed, from the fact that it was not only expensive, but many of the pieces were far too large for the ordinary sized room. But now that it has made a stand for itself for special places, certain appointments have been added to decorate this richly-stained wood, in draperies, coverings, and quaint accessories. In draperies for this furniture, there are heavy tapestries of bold and strong design in quiet, dull tones of wood colors; of conventionalized flowers, as poppies and sunflowers, set in the midst of a dark blue background, and against an all-over pattern of long spindle-like leaves of dark greens, which, when hung, are exceedingly attractive and dignified for the purpose.

If a wall dressing is needed, a cartridge paper in the same dull green makes an inviting and restful tone, and if the rug selected has for its foundation the same popular color the room will be a panacea for tired workers who need moments of repose.

In cotton textures there have been great improvements, and the gain is steadily going on as each season advances. The colors are more beautiful, and in pastel shades that are soft and tender.

The cretonnes equally share their beauty, and those of the winter vie with the heavier materials of a more expensive grade. These flower effects are made especially for the lighter woods, as in maple and oak, or where brass is made a feature for bedsteads. A design in chrysanthemum may be selected, and the cretonne form the entire furnishing for draperies and window hangings, a covering for the bed, and in some cases there may be an identical pattern, or one not very far off from it, in a wall paper, making a most delightful effect for a boudoir, or young girl's room.

As for Japanese crepes, which at all seasons are so eagerly sought after, the novelties are many. In choice designs offered us, one in grasses on a white background is very pretty, the cloth being completely covered by these realistic field blossoms, while between the forms here and there is a peacock feather rather conventional than otherwise of the same brilliant blue.

Another, equally beautiful, is a device of birds with outspread wings. And still another, of small garden flowers, some solid in color, others outlined, and many variegated in treatment, the pattern in bunches and sprays of conventional groupings according to the space given. These crepes are suitable for bedspreads, with the round bolster, or delicate sash curtains. They make bright draperies at a window, or at a small door, where the heavy curtain is not desired.

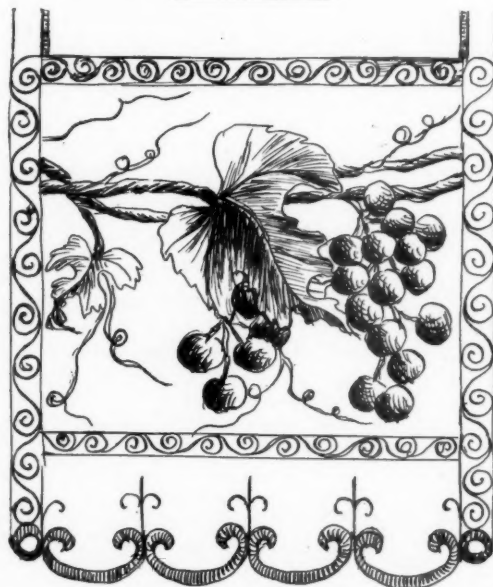
Although the India print is a feature every year, and there are many to choose from, the designs are often very unattractive, and not always available for every room. Often the pattern is loud, crude, and a mixture of colors which are neither pleasing or decorative. But as a new importation has just come in, we find most desirable patterns whose borders are in rich dark colors, their centres in excellent treatments of palm leaves, and quaint decorations. At a glance one sees what could be used as a bedspread, what as a drapery. There are simple devices for a closet door, where a curtain should be hung, or for a table cover, or lounge cushions. In selecting materials of this kind, the decorator should consider the tone of the prevailing scheme of the room, and by so doing colors will not conflict, or be out of key when the furnishing is completed.

Years ago much of the rosewood furniture was covered with a very gay French taffeta, whose designs were huge bouquets on a cream-like surface. Many of these coverings were in form of medallions, the centre decorated by a figure, and in which gar-

lands of roses and bow knots abundantly flourished. There is now a renewal of these picturesque stuffs in silk and linen, and are employed for certain rooms whose furnishings are of no particular set pieces.

They are in some six or seven designs, the bow knots taking prominence as a finishing touch for a wreath, a bunch of field flowers, or in a narrow stripe where a floral decoration is made.

There are Liberty silks for the vestibule, or for small windows which require dressing with sash curtains. Green linings share alike in the much-admired pastel shades for draperies and hangings. And if a desire is to be gratified for any particular fabric, there are endless selections of beautiful colors, from which a suitable choice can be made.



CHRISTMAS EMBROIDERY. SCARF DESIGN WITH GRAPES
BY MRS. LILY FERRIS
[See treatment on page 15.]

THE very best model cannot be expected to remain perfectly still for the whole of the twenty-five to sixty minutes that he poses. There will be at least the movement of respiration, and, toward the end of the pose, the muscles will flag and the body sink, and the look of animation with which he began will be gradually lost. The most important work should, therefore, be done at the beginning of each pose. The first fifteen minutes should be given to establish the points of the figure, to mark the action, the relief of the muscles, the place of the shadows, high lights and half-tones.

THE Swedish people have a very happy method of staining a very light-colored wood to an ebony finish. Every line then carved comes out with startling whiteness against this dark background, the only drawback to this method being, however, that the slightest mistake is apparent to the most careless observer.

THE first art exhibition of the autumn has been opened at the Wunderlich galleries, No. 260 Fifth avenue, where it will remain through October 26. The show consists of paintings of the English and Continental schools, the exhibitor being Thomas McLean, whose art gallery on Haymarket is known to American visitors in London. Mr. Kennedy, of the Wunderlich galleries, has hitherto confined exhibitions in his establishment to prints, but since moving into his present handsome art room space is available for paintings.



DECORATION FOR A BELLOWS MOUNT. BY GERALD STANHOPE

The Art Amateur

HOLIDAY EMBROIDERIES

By MRS. LILY FERRIS

THE holidays, with their many entertainments, bring an inevitable demand for appropriate needlework. The few designs chosen are two of them especially suited for Christmas, while the remaining two are available for all times and seasons.

In addition to its intrinsic beauty, and its Yuletide association, the holly is greatly in vogue, and in the height of fashion, not alone for Christmas day, but for all the period of mid-winter merry making.

HOLLY AND MISTLETOE

A charming Christmas centrepiece combines the holly and the mistletoe, the deep glowing color of the one making a most effective contrast with the more delicate green, and the wax-like berries of the mistletoe. To get the best results, the scalloped edge should be worked in white silk, the berries set within the scallops in bright holly reds, their outer edges being closely buttonholed to make them firm. The interior design should be worked as nearly as possible in the national colors. The leaves of the holly require to be embroidered solidly with deep, rich greens; the



A CENTREPIECE OF HOLLY AND MISTLETOE

berries in bright reds, the latter being stuffed high to give a raised effect. The mistletoe will be at its best with the leaves in dull gray green, the berries in a greenish white or pale greenish gray.

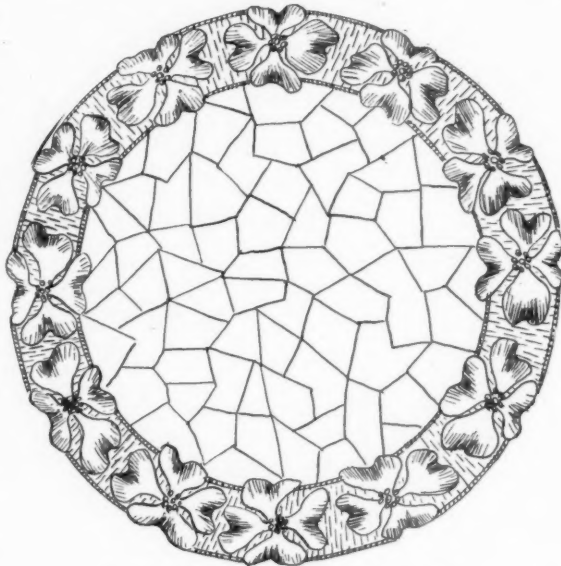
A CHRISTMAS DESIGN

Another effective one of holly is found in the plate doyley, which is one of a set. In this instance, the material is fine, but moderately heavy linen. The holly leaves and the berries are worked as directed for the previous design, except that the outer edges are closely buttonholed before the remainder of the work is done. The scalloped corners, and the web-like lines are intended to be executed in Nile green, which makes a most satisfactory contrast with the dark coloring of the holly. When all the work is done, the doyley is cut out on the outline of the design, the closely buttonholed edges making a durable finish.

CONVENTIONALIZED DOGWOOD

No flower lends itself to decoration more perfectly than the dogwood. The design given is for a centrepiece, but can be utilized for doylies by reducing the

size. The flowers are to be worked solidly in white, with the centres in French knots in yellow. All the darning and the lines in the centre of the doyley are intended for pale green, while the two outlines of the border are buttonholed in white. To make the edge

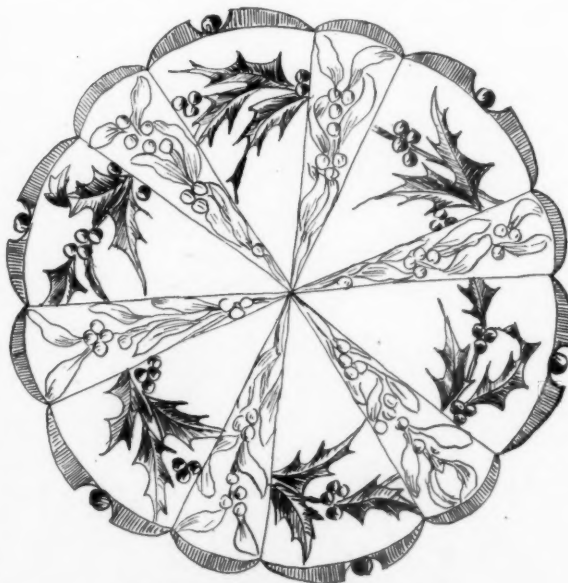


DOGWOOD DESIGN FOR PLATE DOYLEY

strong, the petals which form part of the outline should be closely buttonholed before they are embroidered.

DESIGN FOR A SCARF

Fruit designs are always appropriate and effective in the dining room. The one in grapes is intended for a sideboard or small table scarf, one end only being given. The embroidery may be all in white; the leaves solid, and the grapes stuffed and raised;



HOLLY DESIGN FOR PLATE DOYLEY

or the border only white, and the fruit in the natural colors. The all-white, however, has the double advantage of being durable, and notwithstanding the ravages of the wash, at the same time is exceedingly handsome.

CHRISTMAS DECORATIONS

By MRS. OLIVER BELL BUNCE

MANY, many years ago, a young German, resolving to try his fortunes in a new world (as it was then), put in his traveling box a small fir, that would remind him at Christmas time of the Fatherland. And in this strange country where he emigrated, he made for himself a Yuletide, which has been followed by thousands ever since.

Although the holly, mistletoe, and cedar are the ornamental part of this holiday celebration, still there are suggestions, which are novel and eagerly sought after, by those who are trying to hunt for something out of the ordinary Christmas methods in decorating a home.

As usual there are no set rules, yet a drawing-room may be decorated with Christmas greens in many ways. For the four corners, small cedars are effective ornamented with tinsel, German ferns, and pretty trifles generally on hand at this season of the year. To make a contrast for trees one can be laden with all kinds of fruits, another with bon-bons and confections, or with home-made trifles in which sweets can be placed.

In dressing-rooms along the line of the cornice, a bushy vine may be carried around the four sides, or long ropes of green do duty, fastened at each corner, and between the two forming a star design, which is attractive when done. Over windows and doors, the cedar in long branches, makes a good Christmas treatment.

But for the dining-room where the Yuletide feast is laid, an extra ornamentation is made, particularly in table setting. An industrious home maker will provide long before the time a centrepiece, long scarf, or a number of different size doilies, embroidered in holly and mistletoe. These pieces of needlework help to form the color scheme for the day, and may be edged with lace, or left perfectly plain.

As a table border rich red satin ribbon, smoothly put on, is effective. For the corners, the ribbon is gathered in rosettes with long trailing ends. At each cover, there may be a doyley worked in holly, and beside it a bouquet of red and white chrysanthemums tied with loops of cream-white ribbon.

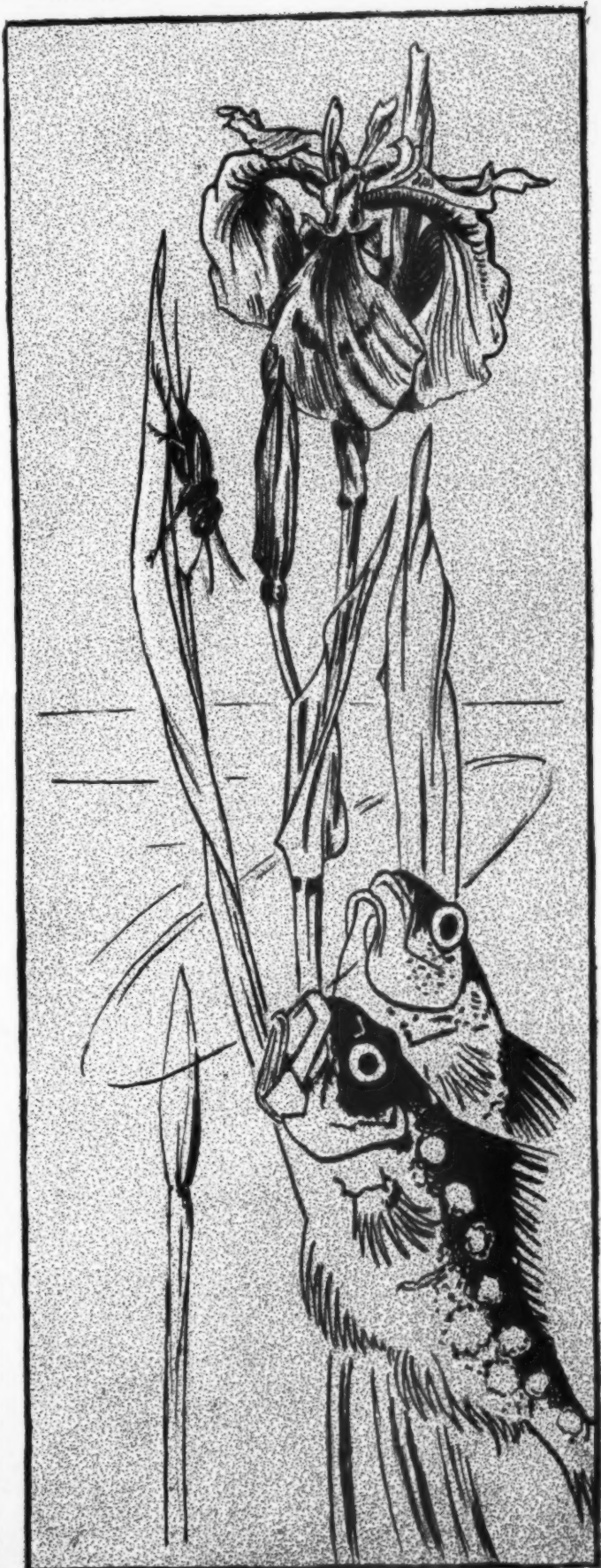
As a centrepiece for a Christmas table there are a variety of methods equally attractive. An artistic plan is the tall iridescent vase filled with red roses, and then green leaves, set in a bed of smilax, or that holiday green, the ground cedar. These vines may run down to each corner, and banked up on either side very small bunches of holly and mistletoe.

Another suggestion that is available, is to have a dwarf cedar as a centrepiece, on which are natural flowers in different tints, as in roses or carnations. As the dinner progresses between each course the host or hostess hands to a lady guest on either side of the table one of these flowers, as a compliment to her beauty, her wit, or any other attraction she may possess.

For a cover decoration the serviette, in form of a cornucopia, may have a loose bunch of flowers, or a single rose and geranium leaf. It is amazing how few flowers do duty if a good selection is made.

A Christmas table may extend the whole length of a room, or form a T, according to the number of guests present. If a family is an unusually large one, or other friends are invited, two tables can be arranged at equal distances apart. Yet for this, the room has to be one of more than moderate size, but in any case a passage-way should be left for those in waiting, wide enough to come and go at will.

In decorating holiday tables, the guest card need not have its place on this family day. Yet a pretty motto is applicable on a card painted in water colors,



FISHHOOK CASE. A UNIQUE GIFT FOR THE ANGLER. TO BE EXECUTED IN LEATHER. BY RICHARD WELLS

The Art Amateur

in a wreath of Christmas greens. A floral design, or even the great turkey bird may be depicted in all its natural hues.

For lighting tables, candles are admirable, the fashionable kind of candlestick being a candelabra of three branches, the smaller size generally used for the corners. If a lamp is employed in lighting, then one at each end is acceptable. For an over-table decoration an umbrella wire covered thickly with smilax or some small vine, dotted here and there with holly or mistletoe, secured to the chandelier, gives a Christmas cheer that is pleasing.

Many families believe that the distribution of gifts should take place at the early meal on Christmas morning. For this, a pretty bag in satin or silk of a floral design, or in stripes with tiny blossoms, in colors of deep red, dark green, or in delicate blues and pink, may be filled with presents, and put at each cover as a souvenir of the day.

At all tables a bounteous supply of greens is permissible for Christmas, either for a nine o'clock breakfast, or a noon function. If the latter, each guest can be presented with a box of bonbons, and covering these sweets may be a lace handkerchief, a pair of gloves, or the collarette now so fashionable.

We all know that Christmas day is looked forward to for months by the children. In some families, the evening is so planned that extra presents are distributed after the early evening dinner. The great fir is generally hidden from view in an adjoining room, taking the place of a centre decoration. Or, if there are a number of boys and girls some smaller cedars are arranged in a circle, each one bearing the name of the child to which it belongs. These small Christmas trees are dressed fancifully with toys, gingerbread men and women, after those of the royal household of the Kaiser, for the little German princes and their sisters. Before the doors are opened, the father of the family, or some one delegated for the purpose, reads a poem, or relates a story pertaining to the day, while the Santa Claus of the occasion is seen departing as the Christmas tree comes into view.

Among pretty holiday favors are bowls of clear white glass, with small sprays of holly or mistletoe attached to the edge at one side. The deep green of the leaves, with the red berries of the holly, and the more delicate coloring of the mistletoe make exceedingly effective decoration against the clear white, and the little trifles become useful souvenirs, as they can be made to serve as receptacles for trinkets, and the like, long after the bonbons with which they are filled have been eaten.

The exhibits in the manuscript department of the British Museum are of special interest, among them a selection of Greek papyri from the Egypt Exploration Fund. They range in date from the first century B. C. to the seventh century after Christ, and include a portion of the Gospel of St. John of the third century, a hitherto unknown ode of Sappho, and portions of Homer, Herodotus, Plato and Demosthenes.

There are also a number of letters, wills, and legal deeds of great interest. Although not exhibited, two important additions have been made to this department. The first of these is the MS. of Philip Massinger's drama, "Believe As You List," written throughout in the author's own hand. The identification of the handwriting was only made on its appearance in an auction room during the past year, when the volume was acquired for the Museum. With the exception of two masks of Ben Jonson in the department this is the only extant holograph drama by one of the great brotherhood of Elizabethan playwrights. The second important acquisition in this department is the "Common Place Book" of John Milton.



BORDER OF GRAPES WITH SATYR. BY ARTHUR W. DAWSON

The Art Amateur

TO MAKE PLASTER CASTS FROM LIFE

To make a plaster cast from the life is a matter of some difficulty, because it has to be done quickly; but there is, probably, no sculptor who, when he finds a pretty model, does not wish to possess a cast of her face, or arm, or Trilby-like foot. The skin must be well oiled, so that the plaster will not adhere to it; in the case of a hirsute male model, it is even well to use butter or oleomargarine, and to apply it somewhat thickly.

In taking a mask of the face, the mouth and eyes must be kept closed, and the nostrils must be stopped with wax, through which quills are inserted for the model to breathe through. An arm must be well supported at the wrist and elbow, for the weight of the plaster is considerable, and the special difficulty of the work is due to involuntary movements of the muscles trying to adjust themselves to this weight, which causes the plaster to slip. For the same reason, the more quickly the work is done the better. To make the plaster set quickly, mix some powdered alum with it. Common salt would do, and its use is sometimes advised; but it adds to the adhesive property of the plaster, and more oil or grease must be used, which makes it impossible to attain the natural texture that a cast from the life should have. One must decide quickly about the number and shape of the pieces into which the shell is to be divided, so that it may be withdrawn easily from the model. A waxed silk thread is to be used for cutting; but since the shell cannot be made very thick, breakages frequently occur, and much skill is necessary in putting together the pieces of the mold in order to get a cast from them. It is important to see that the interior surface of the mold is coated with shellac to render it less absorptive, and must be freshly oiled before using. It is useful, in addition, to mix a little color in the plaster that is prepared for the cast, so that if even a trace of it adheres to the inside of the mold it will be detected, in which case it is to be carefully removed with a sharp penknife blade, and adjusted in its proper place on the cast; for, as before said, the special beauty of a cast from life is in its natural surface. A very slight addition of yellow, and red ochres in powder will give something like the warm hue of flesh. Everything depends upon quickness and upon the thorough mixture of the plaster. Plenty of it should be in readiness, and it should be mixed as thick as the water will hold, leaving just an inch or so of water at the top of the bucket.

"I do not use a large number of colors," said a prominent artist. "I do not find it necessary. But I do not keep always to the same palette. Ordinarily, my palette is set about like this: White, Yellow Ochre, Gold Ochre, Brown Ochre, the two Cadmiums, Vermilion, Burnt Sienna, two mixed greens, a light and a dark, Italian Pink, Cobalt, Black—in all eleven pigments. I occasionally make a sketching trip, six or eight miles by boat, on Lake Champlain, painting large studies broadly and quickly. I find the practise admirable. But I do not attempt to methodize my work, to lay down rules either for myself or for others. He who regards Nature and every artistic representation of her, even though partial, with respect, and who keeps working away in his chosen line, will surely succeed, if it is in him; and if it is not, he cannot be taught."

For every purpose of the pen-draughtsman, the French torchon board is the ideal paper, but it is expensive, costing about three times as much as ordinary Bristol-board. Students, especially when

working for reproduction, are strongly advised to use the latter. It is unsympathetic, but gives a clean line, which is the process engraver's great desideratum. For practise, without regard to reproduction, Whatman's hot-pressed drawing-paper is preferable, or, in fact, any paper good enough to write on is good enough to draw upon. In copying sketches or photographs, it is usual in newspaper offices to rub the back of the original with blue pencil; which answers instead of a sheet of transfer paper, the tracing being made by following the outlines with a hard lead-pencil. It is also usual to work over unfixed photographs, called silver prints, which can be washed away with a little bichloride of mercury (corrosive sublimate) dissolved first in about three times its weight of alcohol. A very little of this fluid floated over the silver print will remove every trace of the photograph, leaving the pen-and-ink lines showing distinctly upon white paper. It is not advisable to finish the drawing until after it is washed and dry. Large drawings in outline, such as architects' drawings, may be traced on tracing cloth or very thin paper.

If a canvas "cockles," that is, shows a tendency to become raised or indented in spots, a slight moistening at the back with a sponge and warm water will often rectify the fault. If the paint itself blisters the matter is more serious, but not without remedy. Soften the paint a little by applying petroleum. When sufficiently elastic to be handled without danger of breaking, pierce the blister with a needle at the middle, inject through the hole with a very small syringe, such as surgeons use, a small quantity of varnish, and press the blister flat, wiping away the superfluous varnish. It must be kept under pressure until the varnish has time to dry, and this is best done by laying on first a piece of paper covered with paste to prevent adhesion, and on top of that a flat piece of zinc or of heavy glass, with edges well rounded so as to leave no mark.

WHEN a canvas is torn or cut, it is common to fix on at the back a piece of fine canvas with hot wax, and repaint. This is a bad plan, because the new painting does not take well on pure wax, and because the wax does not keep out humidity. The new color then is apt to scale off and the borders of the cut to decay. The following is a better plan: Lay the painting face down on a marble slab, with a sheet of paper well wetted with petroleum under it. Bring the edges of the cut together and flatten them well with a flat-iron moderately heated. Then apply a ground made of white lead and caseine glue, and over that a piece of thin sized paper. Pass the flat-iron again, and when dry cover the paper with the glue, upon which a smaller piece of fine canvas may be glued much more solidly than upon the old canvas. When dry, the whole should get several coats of varnish. When this is done the picture is to be reversed, the oiled paper removed, and the mark filled where necessary with a mastic of casine glue and any required color in powder. Before repainting, the spot should be varnished.

To make caseine glue—the best of all glues for every purpose—take twenty parts by weight of caseine in powder (to be got of a druggist), steep in one hundred parts of cold water for a quarter of an hour, stirring well with a wooden spoon or stick, add four parts of ammonia little by little, still stirring. The mixture thickens slowly. When it becomes ropy, add ten parts of glycerine and strain through fine muslin. It should be used within twenty-four hours after making.



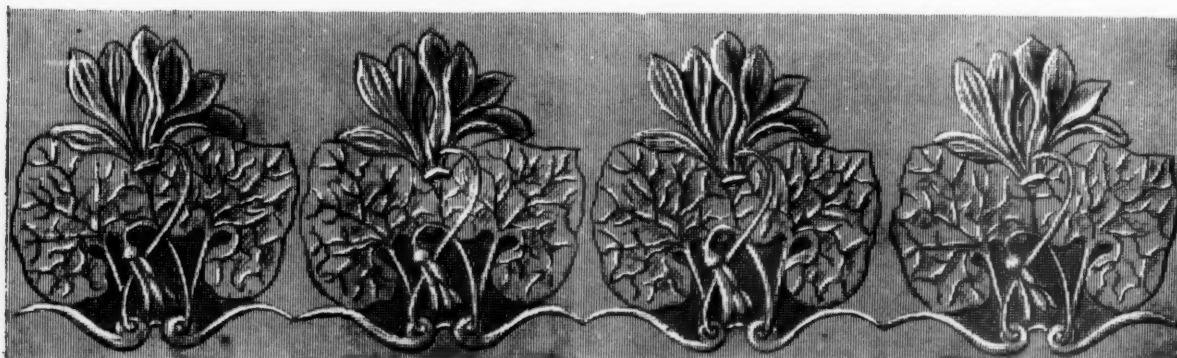
PLATE. MISTLETOE DECORATIONS



PLATE. HOP DECORATION



CUP AND SAUCER. SEMI-CONVENTIONAL DESIGN OF BELL FLOWER



BORDER. COLUMBINE DECORATION

NOVEL AND BEAUTIFUL DESIGNS FOR THE CHINA PAINTER. BY ARTHUR W. DAWSON

The Art Amateur

DECORATION FOR A CARVED CHAIR

THE sketch of the chair, showing how it will look when finished, will be the guide when assembling the parts. All the parts are given the exact working size, less the tenions. The back leg and side rail are shown in three parts, on account of the great length. These will be turned in one piece before carving. The single X and double XX show where the drawing will be joined together. The lumber used should be straight-grained oak. The thickness of the wood for the front legs should be two and a quarter inches, which, when dressed down, will be two and an eighth inches. The back side rails are one and a half inches when turned. The relief of the carving on the back rail is only three-sixteenths of an inch. By observing the sketch it will be seen that the back leg cants backward from the bottom about three-quarters of an inch. This must be allowed when cutting the lumber for turning. The cutter will come when the front decoration will be cut away, therefore it will be seen that sufficient material must be allowed. For the inexperienced it would be best to have the chair made up but not glued together. Then carve the parts. The thickness of the wood for the back panel, seat and upper rail will be one and a half inches, the lower rail one and three-quarters of an inch. This rail is carved on both sides, the drawing shows the scarfing piece at the bottom of the scroll. For the other pieces that cross it the cut-out will be reverse. A dowel should be put in from the bottom, not through where the chair is being glued up. The finish of the chair should be Flemish. This can be got with turpentine and lamp black, with a little gold size. The final dull polish can be obtained with celluloid varnish. The upholstery tacks for the brocade should be of dull copper or bronze.

DECORATION FOR A BELLOWS IN PYROGRAPHY

BELLOWS can be bought of all sizes and shapes. To be sure to get the right size it would be a good scheme to take an outline of the drawing to the store. The wood should be either American bass or maple. The decoration is either drawn on or transferred to the wood. In the latter case great care should be taken in drawing the face correctly, or the expression will be lost. When commencing to etch all the heavy lines should be burnt in first, then those that require less burning and so on. The final shading should be given with the brush blower. The high lights can be scraped out with a sharp knife, or a piece of glass. Polish with beeswax or varnish.

IN sketching from nature, if you do not understand thoroughly the principles of perspective, do not admit objects in your sketch that do not belong to nature itself. Buildings and bridges must not be introduced if they are likely to betray you into error. You might go on for a long time sketching natural scenery without making use of mathematical perspective; still, if you have little or no knowledge of the subject, you are likely to get into trouble. There is no excuse for deficiency in this direction, for by a few weeks of intelligent application you may learn much on the subject.

FOR a good straw color add a little yellow ochre to white lead; for a silver gray add lamp-black and indigo to white. Lamp-black, being pure carbon, is the most durable of all pigments. For drab add Burnt Umber to White; for a good salmon tint add Yellow Ochre, Indian Red, and Burnt Umber to White.

ADVICE FOR THE PROPER SELECTION OF GRAY DAYS IN LANDSCAPE PAINTING

GRAY days one finds, perhaps, at all seasons, but more especially when spring is near and the belated snow has lost its pristine freshness, and lies in moist dull masses upon the softening earth, or is piled up everywhere in fast-melting "honeycombed" drifts, with mud-stained edges. Patches of grayish white still cling to the more sheltered branches of the larger trees, forming a striking contrast to their soaked bark, where it is turned black by the dripping moisture; while those of smaller growth stand denuded, their once supple limbs stiffened and angular, defined sharply against the monotonous sky. This is the embodiment of departing winter, and the landscape has a sentiment one does not see at any other season; here, in the subtle differences between the grays of sky and snow, there is a fine opportunity for the close study of values; for though both planes may, perhaps, appear alike gray, yet there is always some more or less luminous quality in the sky above, that we will not see in the snow beneath, which, for all its dazzling whiteness, gains brilliancy only by reflection.

The variety which is always to be found in this great "passing show" of the seasons, combined with a certain regularity of recurring effects in nature, encourages the young painter to adopt some sort of system in his work, remembering (if it is to be his life-work) that no careful study is wasted. Here patient waiting is, indeed, no loss. Nature is a most obliging model if we meet her caprices in the right spirit, though to take advantage of her moods the artist must be always alert; to-day we are enabled to continue the subject with pertinence, taking up the "lesson on snow" where it was left off a twelvemonth ago; but now the student who has profited by his preliminary studies may add charm and finish to his work by seeking for and carrying out details which to the untrained eye of the beginner would then have passed unnoticed.

It is better for the student to commence with a sketch which gives only the large masses and the general proportions of the subject, and to complete and define the drawing with the paint brush. If the subject absolutely requires careful finish, that can be given afterward. But it need hardly be said that the judicious student will not attack such subjects at first. He will content himself with such as have a strongly marked character, big masses and bold outlines, such as may be fairly well represented by a single painting.

It will be seen that the choice of subject leads to a selection of what is characteristic rather than of what is beautiful, as the latter is commonly understood; hence the charge of a preference for ugliness often brought against the modern school. There may be as much character in a beautiful face as in an ugly one, but that of the latter is more easily seen and rendered. The construction of a head is learned better from an old man or woman, with hard and sharply defined features, than from a child or a young girl. And one will learn how to render masses of foliage better from the rugged oak than from our graceful American elm.

A student working alone will, however, need to go about things more methodically than one who has other students or a teacher to criticise and help him. He should be satisfied if he has attained, at the end of a day's work, a recognizable representation of the whole subject, correct in its main proportions and values, no line too long or too short compared with the others, no tint too light or too dark, or much too bluish, or reddish, or yellowish.

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THE QUIBERON TOUCH—A Romance of the Sea—by Cyrus Townsend Brady, author of "For the Freedom of the Sea," "The Grip of Honor," etc. With frontispiece. Mr. Brady stands at the head of contemporary writers of sea romances. This is the first novel of the sea that he has written for over two years, and it is the longest and most picturesque and stirring tale which he has offered to the public. He has opened a fresh field in which readers will meet "the great Lord Hawke" and his picturesque environments for the first time, it is believed, in fiction. Mr. Brady has spent much time in the consideration of his theme, and his local coloring is singularly vivid. His hero, an eighteenth-century American serving in the English navy, in English waters and at Quebec, passes through a series of engrossing adventures that culminate in the wonderful conflict on the Brittany coast which showed the power of "the Quiberon touch." The gallant fighting on sea and land, so brilliantly sketched in these pages, is accompanied and softened by a charming love tale. As a love story alone, this romance exhibits a piquant and fascinating quality that will move the sympathies and interest of readers. As a sea romance, it shows a broader canvas and bolder touch than the author has used before. His sea fights are superb in their graphic power, and for the first time Mr. Brady pictures the movements of a fleet instead of the actions of single vessels. The sea fight at Quiberon, with the land battle at Quebec, were historical events of vital importance to the future of England and America. Mr. Brady, it is hardly necessary to say, has handled with consummate skill the thrilling episode which forms the core of his story. "The Quiberon Touch" is not only delightful history, but it brings with it the genuine savor of the salt and the very breath of the waves. (D. Appleton & Co., \$1.50.)

A NEST OF LINNETS by F. Frankfort Moore, author of "The Jessamy Bride," "A Gray Eye or So," etc. Illustrated. This charming romance is in the vein the author developed so happily in "The Jessamy Bride," and it is in many respects a more mature and important work. The story is exceedingly happy in its delicate reproduction of eighteenth-century atmosphere. The love scenes are placed before the reader with a daintiness and grace admirably befitting the finer aspects of the period. The incidents and adventures of the romance—for there are stirring ad-

ventures—are witnessed, shared in, or gossiped about by brilliant figures of the time, as Sheridan, Walpole and Selwyn; while the ponderous presence of Dr. Johnson makes itself felt here and there, and Goldsmith appears as a more modest member of the company. The quality and character of a fascinating time have been aptly realized by the author. His work promises to mark a new and conspicuous success. (D. Appleton & Co., \$1.50.)

MASQUES OF CUPID by Evangeline Wilbour Blashfield. This is a series of little plays entitled "A Surprise Party," "The Lesser Evil," "The Honor of the Crequize," and "In Cleon's Garden." The work is superbly illustrated with fifteen illustrations by Edwin Howland Blashfield. It is beautifully bound and will make a charming holiday gift. (Charles Scribner's Sons, \$3.50.)

THE Riverside Art Series have added Landseer to their list. Estelle M. Hurl writes the introductory. There are fifteen illustrations from the most notable of Landseer's Paintings, and a picture of himself seated, surrounded by his dogs, is given as a frontispiece. (Houghton, Mifflin & Co., 75 cents.)

BARABBAS by Marie Correlli. This is an attractively illustrated new edition of one of this author's well known works and should prove a welcome offering to a friend at the Yuletide season so rapidly approaching. (J. B. Lippincott Co., \$3.50.)

FLOWERS FROM PERSIAN POETS, edited by Nathan Haskell Dole and Belle M. Walker. The vital persistence of poetry seems almost a miracle. A nation may not prize its bard while he lives, but after he is dead every effort is made to perpetuate his songs. And yet the empires and dynasties of which they sing pass away and crumble into dust. Of course, vast quantities of poems must have perished in the shock and jar of changing times—amid the fire and rust and rain and ignorance of men; but that any at all of the epics and lyrics of antiquity, like the Iliad, the Odyssey, the Kalevala and Shah-Nameh, should survive seems wonderful, when one considers the vicissitudes of time through which they have come.

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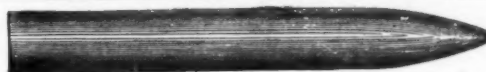
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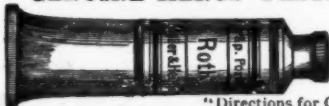
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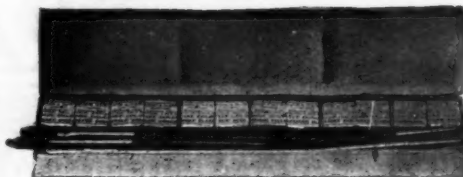
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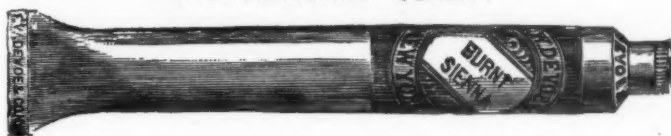
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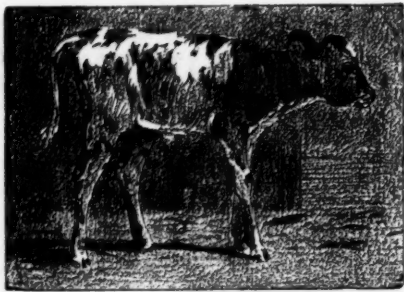
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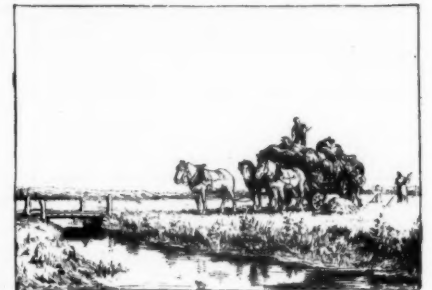
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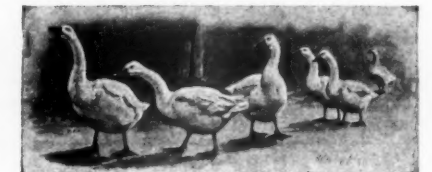
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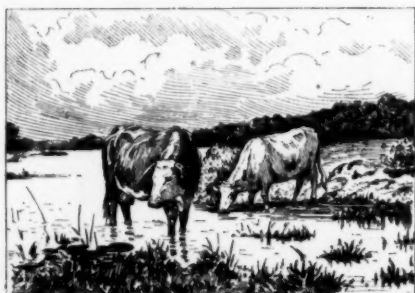
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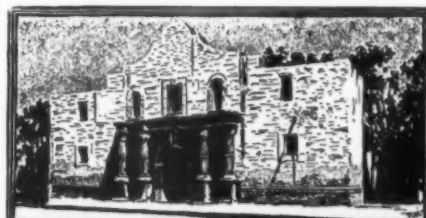
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